RESEARCH PLAN PROPOSAL

Hope, Humour,Happiness and Positive Affectivity as Correlates of Emotional Creativity

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INTRODUCTION

Positive psychology does not focus on positive emotions simply because they are markers of optimal well-being. It is the overall balance of positive and negative emotions that contributes to people's subjective well-being. But positive emotions, in relation to negative emotions, have received very little empirical attention. Traditionally focus of researches has been on psychological problems and their remedies because of which positive emotions have been sidelined. So an alternative model that captures the unique effects of positive emotions was developed by Fredrickson(1998). As positive emotions broadens people's thought-action repertoires and builds their lasting personal resources the model was called 'broaden and build theory of positive emotions.' The theory provides a new perspective on the evolved adaptive significance of positive emotions.

Emotional creativity

The term "emotion" includes a broad array of phenomena. The "standard" emotions are anger, love, fear, grief, and the like. Standard emotions can range in number from a few to the hundreds, depending upon various cultures. Creativity is the tendency to generate or recognize ideas, alternatives, or possibilities that may prove to be useful in solving problems and communicating with others. The two most widely used criteria for evaluating any response as creative are Novelty and effectiveness (i.e., value).

Emotional creativity is an inference drawn from a social-constructionist view of emotion (Averill, 1980, 2005). The view has three fundamental assumptions: (1) Emotions are syndromes, comprising behavioral, physiological, and experiential components; (2) No single component or type of response is essential to the whole; and (3) Social norms are the main organizing principles that lend emotional syndromes their coherence.
Emotions are related to creativity in three ways: First, *as antecedents to creativity*; second, *creativity can be an emotional experience*; and, third, *emotions themselves can be creative products* .

Emotions as Antecedents to Creativity

People tend to be more creative when in a positive mood. The implication seems clear: If you want to encourage creativity in a person, show him or her kindness. However, for some people, or for some phases of the creative process, a negative mood is also helpful.

Second, a predisposition to clinical depression is more common among creative writers and artists than among the general population. This is not essentially in contradiction to the first point. Creative episodes tend to occur as depression lifts and the person enters a mildly manic phase.

Creativity as an Emotional Experience

Creative insights may indeed occur suddenly, as many subjective accounts shows and so do many irrational thoughts and imagery. For every dream that leads to a noble prize numerous others lead nowhere and are quickly forgotten. In any case, most creative episodes do not happen in a moment, but require long periods of preparation.

Emotions as creative products

There is a threefold distinction to emotions as creative products. First, the effective application of a pre-existing emotion, or combinations of emotions. Second, modification of a standard emotion to better meet the needs of the individual or group. Third, development of new forms of expression, with fundamental changes in the beliefs and rules by which emotional syndromes are constituted.

Hope

Unlike other positive emotions, hope often occurs as the result of a negative situation in which an individual desires a positive resolution. Hope can also said to be an overall perception that one's goal can be met. Hope is that fuel which drives individuals to succeed in unfavourable circumstances. Hope influences an individual's knowledge and ability to perform self-care in the face of stressful events and works as a protective mechanism.

A multidimensional definition of hope has also been provided which explains hope as an improved state, being characterized by anticipation for a continued good state, or a release from perceived entrapment. There may or may not be a concrete, real world evidence for such anticipation. Hope is an anticipation of a future which is good, based on mutuality (relationships with others), a sense of personal competence, coping ability, psychological well-being, purpose and meaning in life."

In lay man's term hope is considered to be an affective phenomenon i.e an emotion experienced when all convenient ways of achieving a desirable goal have been exhausted. In contrast, Snyder (1991) reconceptualized hope as a process through which individuals actively pursue their goals and not as a passive emotional phenomenon. Hope is conceptualized as a goal-directed cognitive process.

Hope can also said to be a cognitive set that is based on goal-directed determination and planning to meet the set goals Hope has necessarily three components viz: goals, pathways thinking, and agency thinking.

Goals- Human behaviour is mostly directed by some goal, either short- term or long- term. To occupy conscious thought these goals need to be of sufficient value to the individual. Goals that are most likely to be achieved do not give people hope. So the goals should be achievable yet challenging in nature.

According to the broad definition adopted in hope theory, a goal is something that a person desires to get, do, be, experience, or produce. Goals are the targets of cognitive actions and they anchor purposive behavior. In other words, when an individual initiates a deliberate

behavior sequence, it should be focused towards achieving some definite outcome. However before initiating such behavior sequences one must engage in two other types of mental actions: pathways and agency thinking.

Pathways thinking: People need to produce plausible routes in order to achieve their goals. Pathways thinking signify one's perceived capability at generating workable routes to desired goals. Because some of these plans may not succeed when set in motion, those with very high levels of hope tend to create multiple pathways to goal achievement, in order to thwart possible obstacles. But these pathways may not lead to goal attainment without last component of hope-theory i.e Agency thinking.

Agency thinking: It is the perceived capability to use one's pathways so as to attain desired goals. 'The thoughts that people have regarding their ability to begin and continue movement on selected pathways toward those goals' (Snyder, Michael et al., 1999, p. 180). In this motivational component to hope, people believe that they can initiate and sustain the pathways to goal achievement.

Hope, optimism and self efficacy are all important expectancies and contribute to the attainment of goals. Even though they all involve expectations about the future, they are subtly, and importantly, different from each other. People with self-efficacy expect that they will master a domain. Optimism involves a positive expectancy for future outcomes without regard for one's personal control over the outcome. In contrast to both self-efficacy and optimism, people with hope have both the will and the pathways and strategies necessary to achieve their goals.

Humour

Human beings are the only organisms that have ability to laugh. It has been said that one who laughs frequently and enjoys it, is an emotionally healthy and mature person. Mental health professionals agree with the fact that lack of sense of humour indicates that the person is suffering from emotional conflicts.

Humour can be described as the process of "being amusing". It is the process of making people laugh and the ability to enjoy comical things. In order to use humour the individual needs a sense of humour. This sense refers to the ability to feel or appreciate something, or the ability to be aware.

Norman Dixon (1980) has proposed that humour have evolved as an alternative to feelings of anger, which became less adaptive when humans began living in more populous groups. It was also noted that anger and violence become less satisfactory means for resolving conflicts when people have to live in close proximity to each other in societies. Humour has evolved as an alternative response to the annoyances and irritations that could otherwise turn into violence and murder.

There is a difference between self-deprecating and hostile humour. Self-directed humour as opposed to belittling or hostile humour is considered as an asset. If the assertion that humour developed as an alternative to the experience and expression of anger is true, it obviously would be the non-hostile form of humour that would prove most adaptive, the sort that Freud described as an emotion-focused coping strategy.

Theories of humour

There are many theories of humour which attempt to explain meaning of humour, the social functions it serves, and what would be considered humorous. It would be very difficult to explain humour to a lay man who did not have a sense of humour already. In fact, to such a person humour may appear to be quite strange if not outright irrational behavior.

Among the popular theories that attempt to explain the existence of humour there are psychological theories, the vast majority of which consider humour to be very healthy behavior; there are spiritual theories which may consider humour to be a "gift from God;" there are also theories that consider humour to be an unexplainable mystery, very much like a mystical experience.

Classical theories

Although various classical theories of humour and laughter may be found, in contemporary academic literature, three theories of humour appear repeatedly: relief theory, superiority theory, and incongruity theory.

Relief theory

Relief theory maintains that laughter is a homeostatic mechanism by which psychological tension is reduced. Thus, humour may serve to facilitate relief of the tension caused by one's fears. Laughter and amusement, according to relief theory, result from this release of nervous energy. Humour, according to relief theory, is used mainly to overcome socio-cultural inhibitions and reveal suppressed desires.

Superiority theory

The superiority theory of humour states that a person laughs about misfortunes of others, because these misfortunes assert the person's superiority on the background of shortcomings of others.

Incongruity theory

The incongruity theory states that humour is perceived at the moment of realization of incongruity between a concept involved in a certain situation and the real objects thought to be in some relation to the concept.

Since the main point of the theory is not the incongruity *per se*, but its realization and resolution (i.e., putting the objects in question into the real relation), it is often called the incongruity-resolution theory.

Styles of humour

In 2009, a study examined the different humour styles as mediators between self-evaluative standards and psychological well-being. Four central styles of humour were examined:

- Affiliative humour, which enhances interpersonal relationships without harm to any party.
- Self-enhancing humour, an attitude reflecting a humorous outlook on life
- Self-defeating humour, which enhances interpersonal relationships at one's own expense
- Aggressive humour, which is designed primarily to put down or hurt others

Benefits of humour

Physical benefits:

- Increased endorphins and dopamine
- Increased relaxation response
- Reduced pain
- Reduced stress

Cognitive benefits:

- Increased creativity
- Improved problem-solving ability
- Enhanced memory (for humorous material)
- Increased ability to cope with stress, by providing an alternative, less serious perspective on one’s problems

Emotional benefits:

- Elevated mood and feelings of well-being
- Reduced depression, anxiety, and tension
- Increased self-esteem and resilience
- Increased hope, optimism, energy, and vigor

Social benefits:

- Bonding with friends and family
- Reinforcement of group identity and cohesiveness
- Increased friendliness and altruism
- Increased attractiveness to others
- Happier marriages and close relationships

Laughing out loud, being quietly amused, anticipating something funny and even forcing a smile or chuckle can all lead to increases in positive emotions and neutralize negative emotions, which can help keep us on the “upward spiral” to greater happiness.

Happiness

Happiness is a mental or emotional state of well-being characterized by positive or pleasant emotions ranging from contentment to intense joy.

Happiness is a fuzzy concept and can mean different things to different people. Challenge for science of happiness is to recognize different concepts of happiness, and where possible, split them into components. Related concepts are quality of life, well-being and flourishing.

Two views of Happiness

Utilitarian philosophers of nineteenth century considered happiness as the highest good and made attempts to promote the greatest happiness for the greatest number. In reaction, many of their contemporaries cried out that happiness is not good at all, because it turns people into 'contented cows' and undermines social bonds. Modern psychologists, however, tend to suggest positive effects: sharper awareness, more activity, better social functioning and better health.

Negative effect

Those who postulate this view of happiness argues that happiness is of no real advantage because it involves harmful side-effects. One of the side-effects mentioned is that happiness will turn people into *contented cows.* Pleasurable life will lead to idleness and dissatisfaction will no longer motivate the search for a better life. As a result creativity would wane and sciences and arts be drained. Another negative effect claimed is that happiness *weakens social bonds,* because gratification leads to selfish individualism. Thus happiness would create a society of secluded egoists.

Positive effect

Postulators of this view states that human potential can be used to the maximum when thoughts and efforts are no longer fixed on frustration. Since happiness and creativity both are equally stimulating and advance from same psychological source, happiness enhances creativity rather than kill it. Happiness accompanies growth towards self actualization. A happy and growing individual is more sensitive to other people's emotions and needs. Thus, happiness facilitates social contacts, freeing the way to authentic encounters.

Theories of happiness

The three well known theories of happiness are:

(1) 'Set-point' theory, it holds that we are mentally programmed for a certain degree of happiness. We are programmed to experience a certain degree of happiness, largely irrespective of how well we are doing. According to this view happiness just happens to us.

(2) 'Comparison' theory holds that happiness results from a rational mental calculation involving comparison with standard of the good life. Happiness is a product of human thinking and reflects discrepancies between perceptions of life-as-it- is and notions of how-life-should-be.

(3) 'Affect' theory states that happiness depends on unreasoned emotional experience, which reflects fulfilment of needs. Happiness is a reflection of how well we feel normally. In this view we do not 'calculate' happiness, but rather 'infer' it.

Types of happiness/ Levels of happiness

Seligman has identified three distinct kinds of happiness: The first is pleasure, the kind of enjoyment people seek in choosing to have fun. Pleasure-seeking behavior includes the company of friends, entertainment, good food, relaxation etc. The pursuit of pleasure provides only a temporary benefit with no lasting impact.

The second aspect of happiness is engagement, also called "flow", this kind of happy feeling is a state of being so wrapped up in an activity that we lose ourselves in it. Engagement is richer, resulting in a deeper satisfaction that often persists after the activity is finished. Playing competitive sports is one example.

The third kind of happiness is that which gives life meaning, generally a result of acting in service of other people and higher ideals. It's this type of happiness that provides the greatest and most enduring satisfaction.

Foster and Hicks (1999) described happiness as: "A rich sense of well-being that comes from knowing you can deal productively and creatively with all that life offers - both the good and the bad. It's knowing your internal self and responding to your real needs, rather than the demands of others. And it's a deep sense of engagement - living in the moment and enjoying life's bounty."

Mental health professionals and psychologists struggled to come to a concurrence as to what happiness truly is. What they found was that apart from being the sole product of genes, luck, delusions, or ignorance, happiness can be learned and cultivated.

Positive affectivity

Positive Affectivity is an attribute that describes how humans experience positive emotions and interact with others and with their surroundings. People with high positive affectivity are typically energetic, enthusiastic, confident, alert and active. Those having low levels of positive affectivity can be characterized lethargy, sadness, distress, and un-pleasurable emotions.

Positive affectivity is an integral part of day to day life. Positive affectivity helps to process emotional information efficiently and accurately, find solutions to problems, make plans, and earn achievements. The broaden-and-build theory of Positive affectivity suggests that positive affectivity broadens individual's temporary thought-action repertoires and builds lasting personal resources.

Researches have shown that positive affectivity relates to different classes of variables, such as social activity and the frequency of pleasant events. It is also strongly linked to life satisfaction. People with high positive affectivity are more likely to be satisfied with their lives. Some researchers view both positive and negative affectivity and life satisfaction as specific indicators of subjective well-being

Positive affectivity may influence the relationships between variables in organizational research. Positive affectivity enhances attentional focus and behavioral repertoire, and these resources can be used to overcome with stressful situations. These resources are physical (e.g., better health), social (e.g., social support networks), and intellectual and psychological (e.g., resilience, optimism and creativity). Positive affectivity provides an emotional break or relief from stress, supporting continuous efforts to replenish resources depleted by stress. Its buffering functions provide useful remedy for the problems related to negative emotions and ill health due to stress. Positive affectivity has been associated with more mature coping efforts.

Review of literature

Roesch et.al (2002) conducted a research on minority adolescents to study dispositional hope and propensity to cope. The authors examined the predictive ability of *dispositional* hope components (pathways, agency) in explaining minority adolescents' consistent use of daily coping strategies. Using daily diary methodology, 126 low socioeconomic status minority participants completed a multidimensional measure of dispositional hope and reported on subsequent stressful events that they experienced and the coping strategies that they employed over the course of a 5-day period. Multilevel modeling analyses revealed that hope–pathways was uniquely and positively related to direct problem solving, planning, positive thinking, religious coping, distracting action, and overall coping use. Hope–agency was uniquely and positively associated with instrumental support for actions. Discussion focuses on the role of hope as a protective factor for minority adolescents experiencing stress, and particularly the unique predictive ability of each hope component.

Snyder et.al (2002) presented an article on Hopeful Choices: A School Counselor's Guide to Hope Theory. In the article they have discussed the importance of hope in achieving goals in life. They also gave details on the theory of hopeful thinking; Implications of hope on determining important choices in life; Proposal of a developmental model on the formation of hope in children.

Moris et.al (2006) published a study on 'Adolescents' Evaluation of Teachers Using

Disparaging Humour'. High school students viewed a video-taped lecture of a professional

actor playing the role of a teacher. Four films were presented, one of which was a control

film in which no humour was used. The other three films contained (a) self-disparaging humour (directed toward the teacher), (b) other-disparaging humour (directed toward the students, and (c) mixed humour (a combination of a and b). All 186 10th graders from four classrooms participating in the experiment were given sociometry of humour tests. Results showed that the teacher using mixed humour received the highest evaluations on 'appeal' and 'originality' factors; the other-disparaging teacher was perceived as most powerful, while the teacher not using humour at all was perceived as the most systematic in his teaching method. The sociometry of humour test revealed that students with a sense of humour are more appreciative of a teacher using humour, than are students who do not possess this attribute.

Martin et.al conducted a study on Sense of humour and enhanced quality of life**.** The study focussed on the relationship between sense of humour and positive quality of life indicators, including personal role evaluations and positive affect in response to life events. To test these relationships, participants in this study completed a set of individual difference measures of humour and indicated the positive and negative life events that had occured to them in the past month. Important self-descriptive roles were also selected from a large, representative set, with participants then rating the degree of satisfaction and pleasantness associated with these roles. Finally, participants completed separate measures of positive and negative affect each day for a 2-week period. Overall, the findings offered empirical support for the proposal that greater humour facilities a more positive orientation towards life.

Susanne Jacobs(2007) studied The Implementation of Humour as Deflective Technique in Contact boundary Disturbances. The goal of the study was to explore the implementation of humour as a deflective technique where contact boundary disturbances occur, to bring about change. Aspects of humour, namely the ability to perceive the comic as well as the ability to produce it, aid therapy and relationship building, and help the client to deflect in a way that enhances emotional well-being.

Lan Nguyen Chaplin conducted a research on 'An Examination of Children's and Adolescents' Happiness' Academic research on children's and adolescents' happiness has been slow to develop. This research provides an empirical investigation to answer the question, "What makes children and adolescents happy?" We explore this question in two studies with a total of 300 participants ages 8–18. Study 1 asks participants to answer the open-ended question, "What makes me happy?" There were five emergent themes—"people and pets," "achievements," "material things," "hobbies," and "sports". Study 2 also asks

participants to answer the question, “What makes me happy?”, but uses two different measures (a semi-structured thought listing task and a collage task). Using three different happiness measures, we found consistent age differences in what children perceive to make them happy.

Theresa E. Rovillo (2001) ‘A Historical Thesis of Happiness, Adolescents, and Methods to Promote Happiness in Adolescents’ This thesis explores the concept of human happiness, focusing primarily on adolescents and their experience of this distinct state of being. An historical approach is taken, reviewing how happiness has been defined and treated throughout the years by mental health professionals in their study and practice of psychology.

Averill (2001) published an article on Individual Differences in Emotional Creativity: Structure and Correlates. The structure and correlates of emotional creativity were explored in a series of six studies, using a specially constructed measure of individual differences—the Emotional Creativity Inventory (ECI). Analyses of the ECI suggest that three facets of emotional creativity can be distinguished empirically as well as theoretically, namely, preparedness (understanding and learning from one’s own and others’ emotions), novelty (the ability to experience unusual emotions), and effectiveness/authenticity (the skill to express emotions adroitly and honestly). Women score higher than men on emotional preparedness and effectiveness/authenticity, but not on the novelty of their responses. People who score high on the ECI are considered by their peers to be more emotionally creative, presumably on the basis of everyday behavior. Associations between emotional creativity as measured by the ECI and a variety of other personality variables (including the Big Five personality traits, mysticism, self-esteem, authoritarianism, locus of control, alexithymia, and ways of coping) are examined, as is the relation between emotional creativity and prior traumatic experiences.

Gutbezahl & Averill (2010) published an article on Individual Differences in Emotional Creativity as Manifested in Words and Pictures. Two studies were conducted to demonstrate the viability of emotional creativity as a theoretical construct. Participants were selected on the basis of their scores on a self-report inventory designed to measure individual differences in emotional creativity. In Study 1, participants wrote narratives about emotionally challenging events and drew pictures of specific emotions. In Study 2, participants completed a story about an emotionally ambiguous situation and made collages integrating three incompatible emotions. In each study, participants who scored higher on the trait measure of emotional creativity showed greater creativity in expressing emotions, both verbally and nonverbally.

Madeline L. Pe and Ai-Girl Tan studied Effect of Positive Affect on Creativity: A Preliminary Meta-Analysis; it was found that that experiencing positive affect allows people to have more diverse thoughts and actions, widened attention and increased creativity, while negative emotions shrink or narrow them.

Rationale

All information to the brain comes through our senses, and when this information is overpoweringly stressful or emotional, instinct take over and our ability to act will be limited to the flight, fight, or freeze response. Therefore, to have access to the wide range of choices and the ability to make good decisions, we need to be able to bring our emotions into balance at will.

Emotional creativity enriches the emotional experience that can be articulated in original work. It can also involve manipulation and transformation of experience that leads to problem solving in the sphere of emotions. (Averill,1999b).

Emotional creativity is the ability to experience and express novel and effective blends of emotions (Averill & Thomas-Knowles, 1991). There are three criteria for EC (Averill, 1999a, 1999b): novelty (i.e.,variations of common emotions and generation of new emotions specific to the individual), effectiveness (i.e., appropriateness for the situation or beneficial consequences for the individual or a group), and authenticity (i.e., honest expression of one's experiences and values). An additional condition for EC is emotional preparedness, which reflects a person's understanding of emotions and willingness to explore emotions.

Emotional creativity combines emotions and intellect in ways that are beneficial for the individual. It involves the ability to deviate from the common and produce a novel emotional reaction. As an example, a person high on emotional creativity would choose to engage in a creative task when in a positive mood and find inspiration in the pain of negative emotions thereby using his information about mood influences on performance. This reflects emotional creativity. (Averill & Thomas-Knowles,1991)

Emotional creativity is significantly correlated with number of emotional experiences (such as traumatic events and daily hassles and disappointments) and creativity in laboratory tasks requiring expression of emotion (e.g., writing a love narrative and making an expressionistic drawing; Averill, 1999a; Gutbezahl & Averill, 1996).

Memory is also strongly linked to emotion. By learning to use the emotional part of our brain as well as the rational, we'll not only expand our range of choices when it comes to responding to a new event, but also factor emotional memory into our decision-making process. This will help prevent us from continually repeating earlier mistakes.

Academic performance can be influenced by numerous personality and motivational factors other than intellectual ability. Considering the stresses of academic life, as well as the vicissitudes of friendship and romantic relationships experienced by many students, emotional creativity might well be one of those factors.

If emotional creativity can be enhanced it will have a positive impact on overall personality and functioning of the individual. A review of literature shows that emotional creativity being a relatively new concept very few studies have been conducted in this field. Most of the studies done pertain to relationship of emotional creativity with factors like Emotional intelligence, personality and cognitive abilities. Therefore it occurred to the researcher to explore the concept of emotional creativity with positive variables like: Hope, Homour, Happiness and Positive affectivity.

Aims:

1) To study the relationship between Hope and Positive Affectivity

2) To study the relationship between Humour and Positive Affectivity

3) To study the relationship between Happiness and Positive Affectivity

4) To study the relationship between Hope, Humour, Happiness and Positive Affectivity with Emotional Creativity

5) To compare students from different streams on the variables of the study viz. Hope, Humour, Happiness, Positive Affectivity and Emotional Creativity

Hypotheses:

1) H1: There will be a positive relationship between hope and positive affectivity

2) H2: Happiness will be positively related to positive affectivity

3) H3: There will be a positive correlation between humour and positive affectivity

4) H4: Positive affectivity will be positively correlated to emotional creativity

5) H5: The relationship between emotional creativity and hope, humour and happiness will be mediated by positive affectivity

6) H6: The students in the experimental group and control group will differ significantly on hope, humour, happiness, positive affectivity and emotional creativity.

Sample:

The sample of the study will consist of 300 undergraduate students in the final year taken from three different streams viz. Fine arts, Journalism Mass communication & Advertising, Jewellery & Fashion designing. A group of 75 students studying in conventional courses like Science, Social Science and Commerce matched with the experimental group of study in terms of age, educational qualification and creative attribute and behaviour will be taken as controls.

Fine Arts	JMC & Advertising	Fashion & Jewellery Designing	Conventional Courses
75	75	75	75

These students will be selected with the following criteria of Inclusion & Omission

1) All students will belong to upper middle and upper socio-economic background with an urban domicile

2) Only final year undergraduate students will be included

3) The sample will be restricted to age group of 20 – 23 years

4) Both female and male students will be selected for the study

5) No dropouts or students repeating the final year of the degree course will be selected

6) In the present study purposive sampling will be used

Purposive sampling is characterized by the use of judgement and deliberate efforts to obtain representative sample by including typical area or groups in the sample. In purposive sampling one picks the cases to include in the sample that is satisfactory in relation to one's needs, this type of sampling is convenient and time saving.

Design of the study:

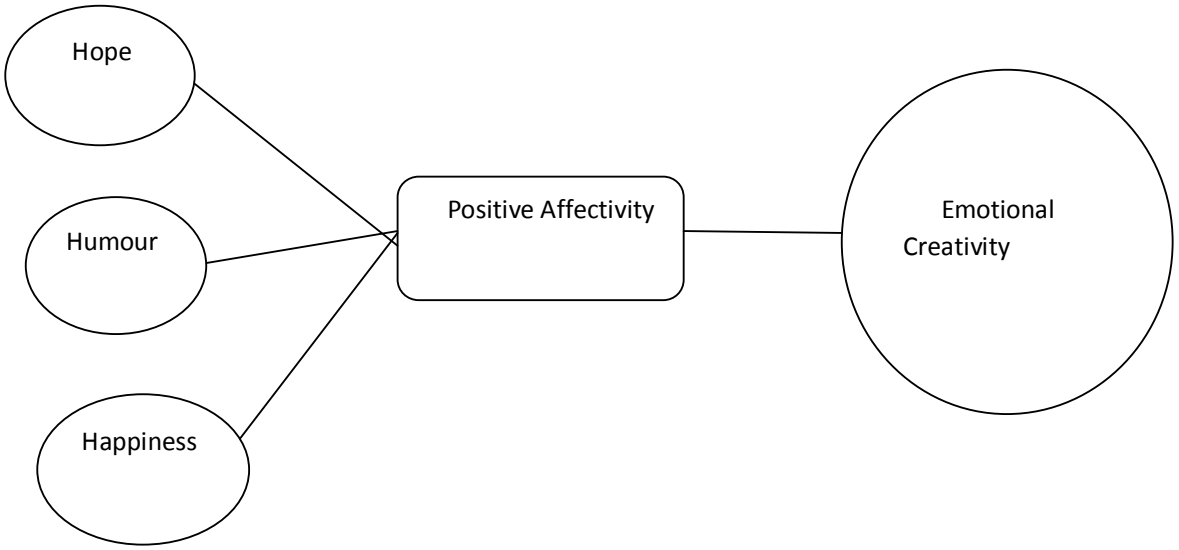

Fig: Path diagram showing the design of the study

Tools of the study:

1) Emotional Creativity Inventory (Averill, 1999)

2) Humour Style Questionnaire (Martin et.al, 2003)

3) Authentic Happiness Inventory (© 2005 Martin E. P. Seligman)

4) State Hope Scale (Synder et.al, 1996)

5) Positive Affect Negative Affect Scale (Watson et.al, 1988)

6) Scale of Creative Attribute and Behaviour (Kelley, 2004)

7) SESSQ (Jalota et.al, 1979)

Procedure:

The study will be conducted in two phases. In the first phase of the study population will be contacted personally in various universities/ colleges and will be administered SESSQ (urban) by Jalota et.al and SCAB (scale of creative attribute and behaviour) by Kelley. Based on the results of the test and criteria of inclusion and omission, 50 male and female students will be selected in each of the four groups of the study.

In the second phase the students selected in the sample will be administered, individually, the psychological tools of the study. The order of administration will be random.

Statistical Analysis:

For the purpose of analysis following statistical measure will be obtained

- Mean
- Standard Deviation
- Regression Analysis
- ANNOVA
- Any other test as per the nature of the data

Limitations of the study:

- Sample size is not too large.
- Sample selection is limited to only three streams viz. Fine arts, JMC & Advertisement and Jewellery & Fashion designing
- Only final year undergraduates will be included.
- Sample will not be selected from other Universities/ Colleges outside the city.

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